

BLINK-182 ■ HOW TO BUY A FUZZ PEDAL >>>



6 SONGS!
WITH BASS LINES

GUITAR WORLD

SPECIAL NEW STUFF ISSUE

HERE COMES THE
NEW GENERATION...

JET TAKES OFF!

PLUS
**TAKING
BACK
SUNDAY
SHADOWS
FALL
THE
KILLERS**

SO OLD THEY'RE
FREAKING NEW AGAIN!

THE CURE JOHNNY WINTER

VELVET REVOLVER
"FALL TO PIECES"
LED ZEPPELIN
"TRAMPLED UNDER FOOT"
CHILDREN OF BODOM
"NEEDED 24/7"
THE DARKNESS
"GET YOUR HANDS OFF
MY WOMAN"
JET "ROLLOVER D.J."
FREE "ALL RIGHT NOW"

TAKING BACK SUNDAY
show you how to play
"A DECADE UNDER
THE INFLUENCE"

WILD NEW COLUMNS!

**JAMMING
WITH TREY
ANASTASIO**

**BLUES
POWER**

**THRASH WITH
CHILDREN
OF BODOM
SPEED LICKS**

THE **NEW**
**CUSTOM
VAN HALEN
GUITAR!**

PLUS:
CLASSIC
VAN HALEN
POSTER!



future
magazine

NOVEMBER 2004
\$4.99 \$6.99 Can.



"TRAMPLED UNDER FOOT" Led Zeppelin

As heard on *Physical Graffiti* (SWAN SONG)

Words and Music by Jimmy Page, Robert Plant and John Paul Jones • Transcribed by Jeff Perrin

Greasy slicked-down body, groovy leather trim
I like the way you hold the road, mama, it ain't no sin
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout

Trouble-free transmission, helps your oil's flow
Mama, let me pump your gas, mama, let me do it all
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout

Dig that heavy metal underneath your hood
Baby, I could work all night, believe I've got the perfect tools
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout

A model built for comfort, really built with style
Specialist tradition, mama, let me feast my eyes
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout

Factory air-conditioned, heat begins to rise
Guaranteed to run for hours, mama, it's a perfect size
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout

Groovin' on the freeway, gauge is on the red
Gun down on my gasoline, I believe I'm gonna crack a head
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout
I can't stop talkin' 'bout, can't stop talkin' 'bout

Come to me for service every hundred miles
Baby, let me check your points, fix your overdrive
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout

Fully automatic, comes in any size
Makes me wonder what I did, before we synchronized
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout

Feather-light suspension, coils just couldn't hold
I'm so glad I took a look inside your showroom doors
Talkin' 'bout love, talkin' 'bout love, talkin' 'bout

I can't stop talkin' 'bout love (2x)

A Intro (0:00) Moderately ♩ = 110

N.C.(Gm)



B 1st, 2nd and 3rd Verses (0:04, 0:24, 0:43)

1. Greasy slicked-down body...
2. Trouble-free transmission...
3. Dig that heavy metal...

(Gm)

Gtr. 1 substitutes Riff B on 1st verse (see below)

Rhy. Fig. 1

Riff A

Gtr. 1 (elec. w/dist.)

1 Clavinet arr. for gtr.

5 w/pick Bass Riff A (repeat previous measure) Bass Fig. 1

* Bass

*bass and Clavinet arr. for bass

11 (Bb) (C) 1., 2. (Gm)

*Gtrs. 1 and 2

* Gtr. 2 is elec. w/dist. and wah

end Rhy. Fig. 1

end Bass Fig. 1

Riff B (0:04)

Gtr. 1 (G5)

(play 6 times)

T 4/4

A 4/4

B 4/4

3 2 3 2 3 5 3 5

GUITAR WORLD 123

(Gm)

Gtr. 1 plays Riff A 22 times (see meas. 3)
Gtr. 2

Gtr. 2

P.M. _____

Bass plays Bass Riff A 22 times (see meas. 1)

end Riff C

(2.31)

(play 3 times)

P (volume gradually increases until **H**)

* omit note
3rd time

H (3:01)

G5

Gtr. 1 plays Rhy. Fig. 3 (see meas. 43)

Gtr. 2 plays Rhy. Fig. 3a (see meas. 43)

Bass

Gm
Cm

Bass plays Bass Riff A twice (see meas. 1)

Come to me for service. . .

(Gm)

Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 3)

Gtr. 2 (reverb effect on)

grad.

Bass plays Bass Fig. 1 (see meas. 3)

Fully automatic. .

(Gm)

(reverb effect on)

(reverb effect off)

1/2

1/4

(B6)

(57)
(reverb effect of)

Feather-light suspension...

(Gm)

Gm)

L **Outro** (4:14)

GUITAR WORLD 125

"ALL RIGHT NOW" Free

As heard on *Fire and Water* (A&M)Words and Music by **Andy Fraser and Paul Rodgers** • Transcribed by **Dave Whitehill and Matt Scharfglass****1st verse:**

There she stood in the street, smiling from her head to her feet
 I said hey, what is this, now baby maybe maybe she's in need of a kiss
 I said, "Hey, what's your name, baby? Maybe we can see things the same
 Now don't you wait or hesitate, let's move before they raise the parking rate"

All right now, baby, it's all right now (2x)

2nd verse:

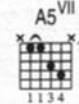
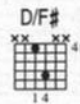
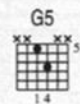
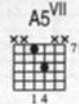
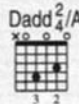
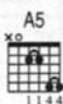
I took her home to my place, watching every move on her face
 She said, "Look, what's your game, baby, are you tryin' to put me in shame?"
 I said, "Slow, don't go so fast, don't you think that love can last?"
 She said, "Love, Lord above, now you're tryin' to trick me in love"

All right now, baby, it's all right now (2x)

(guitar solo)

(repeat 2nd verse)

All right now, baby, it's all right now (8x w/ad lib vocal)

**A Intro** (0:00)

Moderately ♩ = 124

1 Gtr. 1 (elec. w/dist.)

A5 D/A A5 Dadd4/A D/A A5

Gtr. 2 (elec. w/dist.)

*repeat previous chord

B (0:08, 1:06)

5 A5 D/A A5 Dadd2/A D/A A5

1. There she
2. I took her

P.M.

C Verse (0:16, 1:14, 3:51)

(1.) stood in the street...
 (2., 3.) home to my place...

9 A5 D/A A5 Dadd2/A D/A A5

(play 4 times simile)

(play 4 times simile)

*Substitute chord in parenthesis 4th time on 2nd verse.

13 Gtrs. 1 and 2

Substitute Bass Fill 1 second time
Substitute Bass Fill 2 third time

(3rd time) skip ahead to **G**

(1st time) go back to **B**

(2nd time) proceed to guitar solo [E]

don't play
1st time

(A5)

*Bass plays Bass Fig. 1
(see below)*

(A5)

(A5)

Bass Fig. 1 (2:19)

(A) (G5/A) (D/A) (E) (play 18 times)

let ring

7 0 0 0 2 0 0 2 0 17 19 0 0 16 0 19 7 0

"ALL RIGHT NOW"

38 (A) (G5/A) (D/A) (A) (G5/A) (D/A) (A)

43 (G5/A) (D/A) (A) (G5/A) (D/A) (A) (G5/A) (D/A)

48 (A) (G5/A) (D/A) (A) (G5/A) (D/A)

52 (A) (G5/A) (D/A) (A) (G5/A) (D/A) (A)

57 (G5/A) (D/A) (A) (G5/A) (D/A) (A)

61 (A) (G5/A) (D/A) (E)

64 (A) (G5/A) (D/A) (E)

Detailed description: This section contains the main guitar solo for the song. It consists of seven staves of music, each with a measure number (38, 43, 48, 52, 57, 61, 64) and a key signature (A, G5/A, D/A, or E). The notation includes various guitar-specific techniques such as bends (grad. bend, full), vibrato (let ring), and complex fretting patterns. The solo is written in a single melodic line on a six-string guitar.

F (3:35)

Let me tell you...

Gtr. 1 A5 D/A A5 Dadd²₄/A D/A A5

68

Gtr. 2

Detailed description: This section shows the guitar accompaniment for the song. It consists of two staves of music, each with a measure number (68). The notation includes various guitar-specific techniques such as bends (grad. bend, full), vibrato (let ring), and complex fretting patterns. The accompaniment is written in a single melodic line on a six-string guitar.

"ALL RIGHT NOW"

go back to verse **C**
3. Took her home...

72

D/A A5 Dadd²/₄/A D/A A5

G (4:37)

76

A5 VII type 2 Gtrs. 1 and 2 A5 VII Rhy. Fig. 1 All right now... G5 D/F# A5 VII end Rhy. Fig. 1

81

A5 II G5 D/F# A5 II

Gtrs. 1 and 2 play Rhy. Fig. 1 four times simile (see meas. 77)

Bass

85

G5 D/F# A5 II

89

G5 D/F# A5 II

93

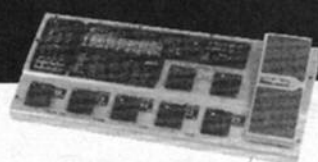
G5 D/F# A5 II

97

A5 VII G5 D/F# A5 VII type 2

Gtrs. 1 and 2

Bass



"ROLLOVER D.J." Jet

As heard on *Get Born* (ELEKTRA)

Words and Music by **Nic Cester and Cameron Muncey** • Transcribed by **Jeff Perrin**

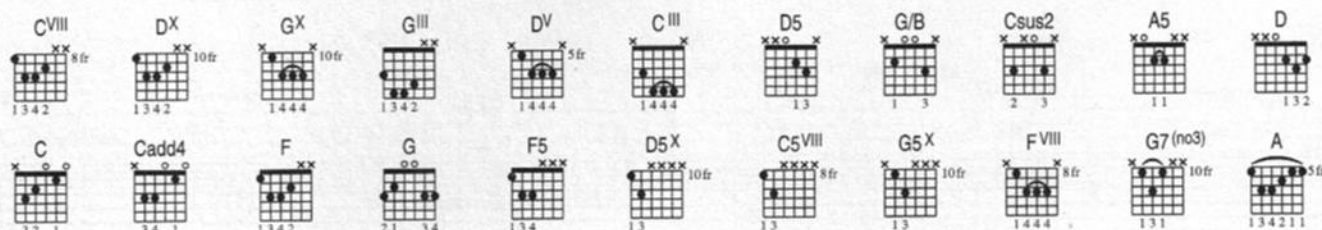
I got your rhymes going 'round in my head
I got your supersonic beats mixing up my Keds
So dance little D.J. come on, what's your name?
I wanna move but it don't feel right
'Cause you've been playing other people's songs all night
So tell me what you're trying to say, what's your name?

chorus:
Hey, roll over D.J., you're spinning away on my time
Hey, who cares what you play, say whatever you say
'Cause I don't mind
Hey, roll over D.J., if you don't mind

Well I know that you think you're a star
A pill-poppin' jukebox is all that you are
So tell me it ain't that way, what's your name?

(chorus)
(guitar solo)
(chorus)

Hey, roll over D.J., if you don't mind (2x)



A Intro (0:00)

Moderately Fast ♩ = 136

*Gtr. 1 C VIII D X C VIII D X C VIII G X C VIII D X C VIII D X C VIII G III
(elec. w/dist.) Rhy. Fig. 1 end Rhy. Fig. 1
N.H. 1.

pitch: B
*doubled
Bass (w/dist.)

D V C III D V C III G X D V C III D V C III G III
Gtr. 1 plays Rhy. Fig. 1 (see meas. 1)
Gtr. 2 (w/dist.) Rhy. Fig. 2 end Rhy. Fig. 2

5

B Verse (0:15, 1:12)

rhymes goin' 'round in my head...
know that you think you're a star...

D5 G/B C sus2
Gtr. 1

9 (repeat previous two measures) 2

"ROLLOVER D.J."

13 D5 Gtr. 1 G/B Csus2 A5 let ring > disregard repeat on 2nd verse

Gtr. 2 disregard repeat on 2nd verse 1/2

Bass 2 disregard repeat on 2nd verse

[C] Chorus (0:43, 1:27, 2:27)

Hey roll over D. J. ...

(2nd time on 3rd chorus) skip ahead to [G]

17 D C Cadd4 C F G

(2nd time) skip ahead to breakdown [E]

21 D5 F5 G

*play 1st time only

Rhy. Fig. 3

end Rhy. Fig. 3

Bass Fig. 1

end Bass Fig. 1

*play 1st time only

go back to verse **B**

2. Well 1

G5^{III}

Gtr. 2 plays Rhy. Fig. 2 (see meas. 5)

G5^X

29

12 14 12 14 10 8 12 8 10 8 12 8 12 14 12 14 12 14 15 14

G5^x

				10
				11
				12

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with notes and rests, including a fermata over a half note. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature, providing a harmonic accompaniment with notes and rests. The system concludes with a double bar line.

			y	12	-12	-12	-12	-12	-12	-12	-12	-12\
--	--	--	---	----	-----	-----	-----	-----	-----	-----	-----	------

 G^X

37 P.M. *let ring* *full* $\frac{1}{2}$

end Rhy. Fig. 4

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written on a five-line staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the notes. The first system ends with a double bar line, and the second system begins with a repeat sign. The score is in 4/4 time, as indicated by the time signature at the beginning.

end Bass Fig. 2

5 9 7 9 7 9 3 3 7 5 7 5 7 5 5 5* 7 7 5 (5) 5 (5) 5 8 8 7 7 3

G

Gitr

12-12-12-12-12-12 // 12-10-10-10-8-10-10-8-10-8-10-10-10-10-5-3-3-6-5-5-17-15-15-15-18-18-18-19-19-19-19-0

Bass repeats Bass Fig. 2 (see meas. 37)

"ROLLOVER D.J."

45 Gtr. 2 *~~~~~* *1/2* *1/4* *1/2 full* *1/2 full* *1/2 full* *~~~~~*

D^V F^{VIII} G G7 (no3)

Gtr. 1

Bass

go back to chorus [C] [G] (2:41)

Hey roll over D. J. ...

50 51 Rhy. Fig. 5 F G end Rhy. Fig. 5

Rhy. Fig. 5a end Rhy. Fig. 5a

D5 F G

Gtr. 1 repeats Rhy. Fig. 5 (see meas. 51)

Gtr. 2 repeats Rhy. Fig. 5a (see meas. 51)

Bass

55 D5 F G

Gtr. 2 plays Rhy. Fig. 3 (see meas. 21)

Gtr. 1

Bass plays Bass Fig. 1 (see meas. 21)

[H] Outro (3:03)

63 Gtr. 1 D^X C^{VIII} D^X C^{VIII} G^X C^{VIII} D^X C^{VIII} D^X C^{VIII} A

Gtr. 2

Bass



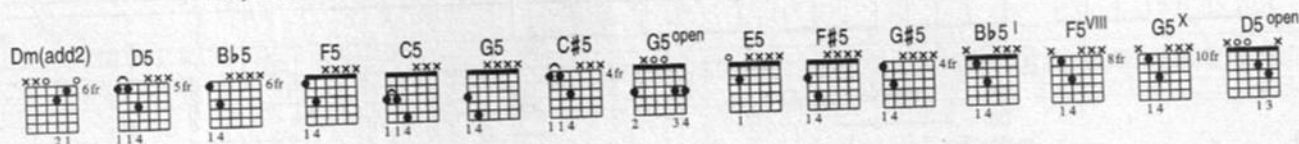
"GET YOUR HANDS OFF MY WOMAN" The Darkness

As heard on *Permission to Land* (ATLANTIC)

Words and Music by **Eddie Graham, Justin Hawkins, Daniel Hawkins and Frankie Poullain** • Transcribed by **Jeff Perrin**

You are drunk and you are surly, in Latino lover mode
We all know what's on your agenda, yeah, we've broken the code
Oh, I've got no right to lay claim to her frame
She's not my possession, you cunt, yeah
Get your hands off of my woman, motherfucker (2x)
Yeah
Octoped, you've got six hands too many
And you can't keep them to yourself

You're too fat and too old to marry
So they left you on the shelf
Oh, I've got no right to lay claim to her frame
But you soiled my obsession, you cunt, yeah
Get your hands off my woman, motherfucker (2x)
Yeah
Get your hands off my woman, motherfucker (4x)



A Intro (0:00)

Moderately Fast ♩ = 152

Dm(add2)
Gtrs. 1 and 2 (w/dist.)

w/adbk. generated by open D string: let ring until meas. 9

Gtr. 3 (elec. w/dist., reverb and slow rotary speaker effect)
(repeat previous measure)

Bass
w/pick
Bass Fig. 1

5 Gtr. 3
(rotary effect is sped up)

grad. bend *1/2 hold bend*

Bass repeats Bass Fig. 1 (see meas. 1)

9 Gtrs. 1 and 2

Bass
Bass Fig. 2

Bass repeats Bass Fig. 2 (see meas. 9)

13 Gtrs. 1 and 2

Chord progressions: D5, Bb5, F5, C5, G5, F5, D5, Bb5, F5, C5, C#5, D5, Bb5, F5, C5

"GET YOUR HANDS OFF MY WOMAN"

B Verse (0:26, 1:10)

1. You are drunk...

2. Octoped you've got six hands too many...

N.C.(D5)

Gtrs. 1 and 2 substitute Rhy. Fill 1 twice 2nd time (see below)

Gtrs. 1 and 2

F5 G5 F5

17

C Pre-chorus (0:38, 1:22)

Oh I've got no right...

21 G5 F5 G5 F5 G5 F5 G5

Rhy. Fig. 1

25

D Chorus (0:51, 1:35)

Get your hands off of my woman...

D5 Bb5 F5 C5 G5 F5 D5 Bb5 F5 C5 C#5

Gtrs. 1 and 2

29

Bass plays Bass Fig. 2 twice (see meas. 9)

(2nd time) skip ahead to G

33 D5 Bb5 F5 C5 G5 F5 D5 Bb5 F5 C5

E (1:03)

N.C.(D5)

Gtrs. 1 and 2

go back to verse B
F5^{VIII} G5^X F5^{VIII}

37

Rhy. Fill 1 (1:10)

Gtrs. 1 D5

and 2

P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ... P.M. ...

F5^{VIII} G5^X F5^{VIII}

"GET YOUR HANDS OFF MY WOMAN"

G (1:48)
D5 open

41 Gtr. 3 (w/slow rotary speaker effect)

7 0

mp Gtrs. 1 and 2

3 2 0 0

Bass

5

H Guitar Solo (1:54)

D5 (Bb5) (F5) (C5) (G5) (F5) (D5) (Bb5) (F5) (C5)

45 Gtr. 3 *grad. bend*

13 12

Gtr. 1

7 7 5 5

Gtr. 2
light P.M.

5 5 5 6 6 6 1 1 (1) 3 3 1 3 3 1 1 5 5 5 6 6 6 1 1 (1) 3 3 3 3 3 3 4

Bass

5 5 5 6 6 6 1 1 (1) 3 3 1 3 3 1 1 5 5 5 6 6 6 1 1 (1) 3 3 3 3 3 3 4

(D5) (Bb5) (F5) (C5) (G5) (F5) (D5) (Bb5) (F5) (C5)

49 Gtr. 3 *grad. bend*

13 12

Gtr. 2
light P.M.

5 5 5 6 6 6 1 1 1 3 3 1 3 3 1 1 5 5 5 6 6 6 1 1 (1) 3 3 3 3 3 3 3

Bass

5 5 5 6 6 6 1 1 1 3 3 1 3 3 1 1 5 5 5 6 6 6 1 1 1 3 3 3 3 3 3 3

full grad. release (rotary effect is sped up) full hold bend

"GET YOUR HANDS OFF MY WOMAN"

I (2:06)

G5

53 Gtr. 3 (reverb and rotary effect off)

Gtrs. 1 and 2
Rhy. Fig. 2

end Rhy. Fig. 2

Bass

Gtrs. 1 and 2 repeat Rhy. Fig. 2 (see meas. 53)

55 Gtr. 3

Bass

G5 open
full

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 25)

58 let ring...

1/2 full

E5 full

F5 full

F#5 full

G5 full

G#5 full

(D5) Bb5 C5 C#5

J Outro Chorus (2:19)

Get your hands off of my woman...

D5 Bb5 F5 C5 G5 F5 D5 Bb5 F5 C5 C#5

Gtr. 3 (first time only)

full

(play 3 times)

Gtrs. 1 and 2

(play 3 times)

Bass plays Bass Fig. 1 three times (see meas. 9)

D5

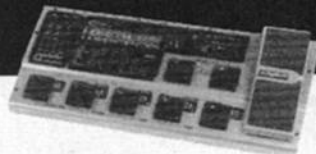
Bb5

F5

C5

65 Gtrs. 1 and 2

Bass



"NEEDED 24/7" Children of Bodom

As heard on *Hate Crew Deathroll* (CENTURY MEDIA)

Words and Music by Children of Bodom • Transcribed by Jeff Perrin

Since day one I've been crass and far beyond
I couldn't laugh, I couldn't cry
Before you gauge me, take a look at yourself
Condescending, out livin' in a lie

Despite all the pain in my heart grinding through
It ain't due that you hate that I hate what you do

Despite all the piety you've been consuming thus far
A backstabbing motherfucker to the bone is what you are

chorus:
And every day when the knife in my back starts to twinge and turn

My ass is at the fire and my heart starts to burn
A foot away from you is like a bit closer to heaven
Then again it's like being needed 24/7

You look down to me to see the scum of the earth to be
Fuck yeah, that's me, vile and obscene
I ain't happy about it but at least I don't judge and decree
To be better than another human being

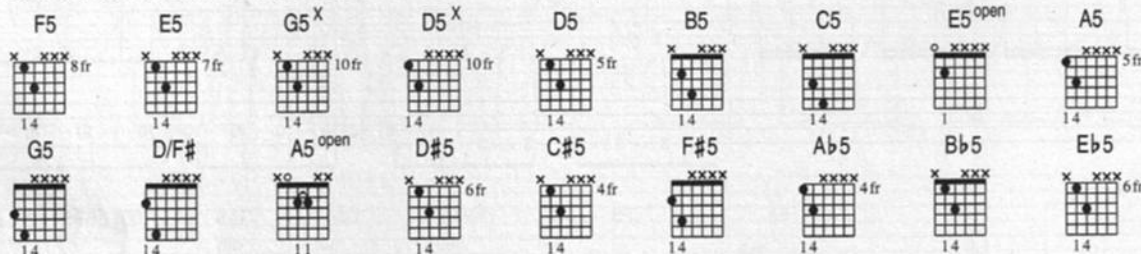
chorus

Despite all the piety you've been consuming thus far
Hey, would somebody tell me what the fuck is going on

All guitars are tuned down one whole step (low to high: D G C F A D).

Bass tuning (low to high): D G C F.

All notes and chords sound one whole step lower than written (key of D minor).



A Intro (0:00)

Fast ♩ = 192

F5 E5

Gtr. 1 Rhy. Fig. 1

(elec. w/dist.) P.M.

G5^X D5^X F5 E5

E5 D5 E5

end Rhy. Fig. 1

1

F5 E5

Gtrs. 1 and 2

G5^X D5^X F5 E5

B5 C5 D5 E5

5

9 w/bar

GUITAR WORLD 139

DiGiTech Guitar Workstation Powered
Download presets at www.digitech.com.

C 1st Verse (0:30)

E5 D5 E5

end Rhy. Fig. 3

D 1st Pre-chorus (0:50)

1. 2

34 P.M.

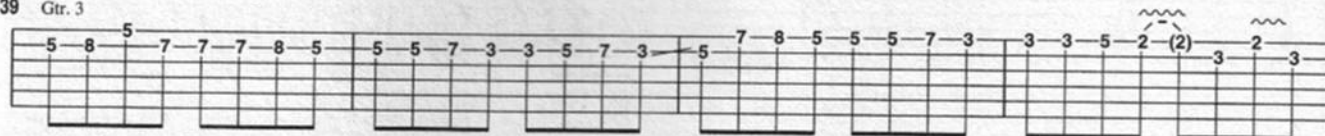
140 GUITAR WORLD

E (1:00)

E5 B5 C5 D5 E5 A5 G5 D/F#

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see meas. 17)

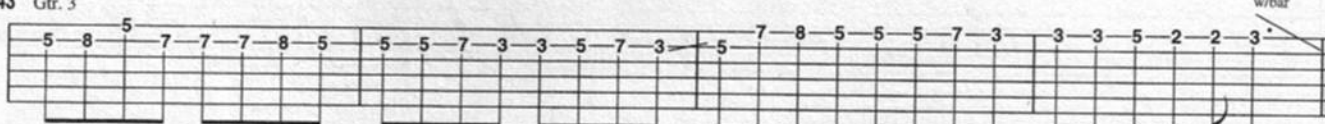
39 Gtr. 3



Bass plays Bass Fig. 1 (see meas. 17)

E5 B5 C5 D5 E5 A5 G5 D/F#

43 Gtr. 3



pitch: D

F 2nd Pre-chorus (1:10)

spite all the plety...

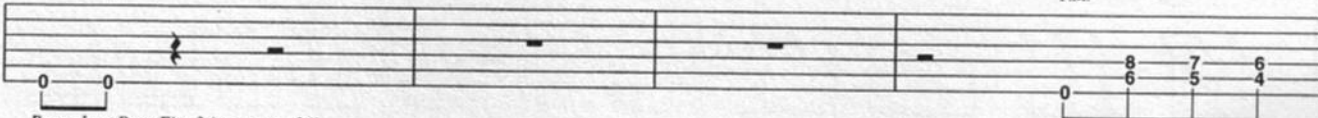
N.C.(E5)

Gtrs. 1 and 2

47 P.M.-----

D#5 D5 C#5

P.M.



Bass plays Bass Fig. 3 (see meas. 34)

N.C.(E5)

Gtrs. 1 and 2

51 P.M.-----

Well every

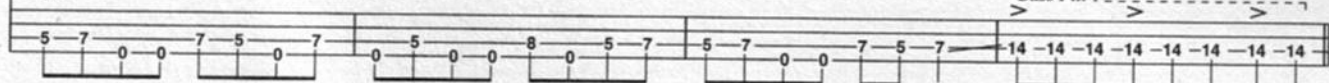
B5

Rhy. Fill 1



Bass

Bass Fill 1



G Chorus (1:20, 2:10, 3:38)

day when the knife...

E5 open

F#5

G5

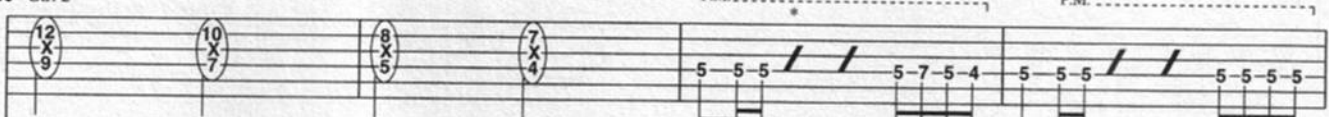
D5

N.C.(C5)

P.M.-----

P.M.-----

55 Gtr. 2

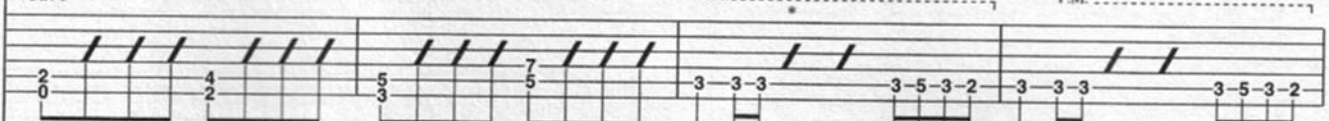


Gtr. 1

* repeat previous beat

P.M.-----

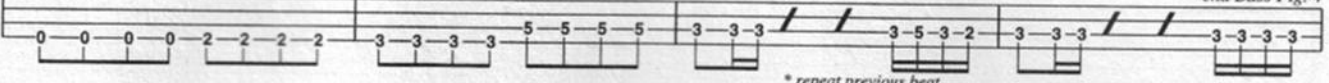
P.M.-----



Bass

* repeat previous beat

end Bass Fig. 4



59

C5 D5 E5 D5 N.C.(E5)
Rhy. Fill 1a
P.M.

Rhy. Fill 1
P.M.

Bass Fill 2
P.M.

63

E5 open F#5 G5 D5 N.C.(C5)
Gtr. 2 P.M. P.M.
Gtr. 1 P.M. P.M.

Bass plays Bass Fig. 4 (see meas. 55)

(2nd time) skip ahead to interlude **J**

(3rd time) skip ahead to outro **P**

67

C5 D5 E5 D5 N.C.(E5)
Gtr. 2 P.M. P.H.
Gtr. 1 P.M. P.H.
Bass P.H.

pitch: B
Substitute Rhy. Fill 1 second and third times (see meas. 61)
P.H.

pitch: B
Substitute Bass Fill 2 second and third times (see meas. 61)
P.H.

*substitute notes in parenthesis 3rd time

H 1st Keyboard Solo (1:40)

71

N.C.(E5) E5 N.C.(E5) F5
Gtrs. 1 and 2 P.M. P.M.
Bass P.M.

Bass

75 N.C.(E5) E5 N.C.(E5) C5 G5 D5 A5
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

I 2nd Verse (1:50) You look down at me...

F5 E5

F5 E5

Gtr. 1 plays Rhy. Fig. 3 twice (see meas. 25)

79 Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 2 (see meas. 25)

1.

2.

go back to chorus **G**
Every

A5 open C5

F5 E5

E5 D5 E5

B5

Gtr. 1 substitutes Rhy. Fill 1
(see meas. 54)

83 P.M. P.M.

Bass substitutes Bass Fill 1
(see meas. 54)

J Interlude (2:30)

C5

A♭5

C5

B♭5

C5

A♭5

C5

88 Gtr. 3 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtrs. 1 and 2

Bass

Gtr. 1

half-time feel (2:35)

C5

B♭5

C5

B♭5

P.H.

92 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.H. P.H. P.H.

96 C5 Gtr. 3 P.M. P.M. P.M. P.M. P.H. Bb5 P.M. P.H. P.M. P.M.

Gtr. 2 P.M. P.M. P.M. P.M.

Gtr. 1 P.M. P.M. P.M. P.M.

Bass

K (2:45)

end half-time feel

100 Bb5 C5 D5 Gtr. 4 (2nd time only) full

Gtr. 3 (repeat previous two measures)

L Guitar Solo (2:55)

104 Gtr. 4 Bb5 C5 D5 Ab5 Eb5 D5 C5

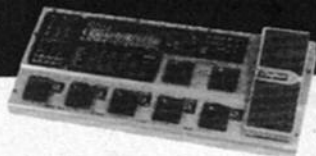
Gtrs. 1 and 2 Rhy. Fig. 4

Bass Bass Fig. 4

108 Bb5 C5 D5 Ab5 Eb5 D5 C5

Gtrs. 1 and 2 repeat Rhy. Fig. 4 (see meas. 104)

Bass repeats Bass Fig. 4 (see meas. 104)



"FALL TO PIECES" Velvet Revolver

As heard on **Contraband** (RCA)

Words and Music by **Scott Weiland, Slash, Duff McKagan, Matt Sorum and Dave Kushner** • Transcribed by **Jeff Perrin**

It's been a long year since you've been gone
I've been alone here, I've grown old
I fall to pieces, I'm falling
Fell to pieces and I'm still falling

Every time I'm falling down, all alone I fall to pieces

I keep a journal of memories
I'm feeling lonely, I can't breathe
I fall to pieces, I'm falling
Fell to pieces and I'm still falling

Every time I'm falling down, all alone I fall to pieces

chorus:

Every time I'm falling down, all alone I fall to pieces (2x)

All the years I've tried, with more to go
Will the memories die, I'm waiting
Will I find you, can I find you
We're falling down, I'm falling

(guitar solo)

(chorus 4x)

All guitars are tuned down one half step (low to high: **E^b A^b D^b G^b B^b E^b**).

Bass tuning (low to high): **E^b A^b D^b G^b**.

All notes and chords sound one half step lower than written (key of **D^b**).

D **C** **G5** **G/B** **Cadd2** **A** **D^V** **C^{III}** **G5^{III}** **Bm(add4)** **G6** **A^{II}** **Em**

A Intro (0:00) Moderately Slow ♩ = 66

Gtr. 1 (elec. w/clean tone) *let ring throughout*

1 **TAB** **4/4** *mp*

Bass *Bass Fig. 1* *mp* *end Bass Fig. 1*

D **C** **G5** **G/B** **Cadd2**

Gtr. 2 (elec. w/dist. and delay effect)

3 *Fill 1*

B 1st Verse (0:14) *It's been a long year...*

D **C** **G5** **G/B** **Cadd2**

Gtr. 1 *Rhy. Fig. 1*

5 *Bass plays Bass Fig. 1 (see meas. 1)*

"FALL TO PIECES"

D C G5 G/B Cadd2

Gr. 2 plays Fill 1 simile (see meas. 3)

7 Gr. 1

Bass

D C G5 G/B Cadd2 D

9 Gr. 2

Gr. 1

Bass

[C] 1st Pre-chorus (0:43)

Every time I'm

falling

down...

C G5 A G5 D

12

Rhy. Fig. 2 (delay off) *

* repeat previous chord

end Rhy. Fig. 1 (w/dist.)

Bass Fig. 2

A G5 A G5

15

end Rhy. Fig. 2 1/4

end Bass Fig. 2

D (0:58)

D Gtr. 3 (elec. w/dist.) C G5 G/B Cadd2

17 15-14 15 14-12-11 14 14 (14) 14 15 14-12-11 12 13-12 13 12-10-9 10 (10) 9-10-12

f

Gtr. 2
Rhy. Fig. 3a end Rhy. Fig. 3a

Gtr. 1
Rhy. Fig. 3 end Rhy. Fig. 3

Bass
Bass Fig. 3 end Bass Fig. 3

19 D C G5

15-14 15 14-12-11 14 (14) 14 15 14-12-11 12 13-12 13 12-10-9 10 (10)

E 2nd Verse (1:12)
I keep a journal...

D C G5 G/B Cadd2 D C G5 G/B Cadd2

21 Gtr. 1 plays Rhy. Fig. 1 (see meas. 5)
Gtr. 2

Bass

"FALL TO PIECES"

25 D C G5 G/B Cadd2 D C G5

F 2nd Pre-chorus (1:41)

Every time I'm

G5 falling D down...

29 Gtr. 1 (w/dist.)

Bass plays Bass Fig. 2 simile (see meas. 13)

31 A G5 A G5

G 1st Chorus (1:56)

Every time I'm

D^V C^{III} falling G5^{III} down... (play 3 times)

33 Gtr. 2

Bass plays Bass Fig. 3 three times simile (see meas. 17)

35 D C G5

Gtr. 1

Bass

All the years I've tried...

G6

4/4

(w/clean tone)

* repeat previous beat

A^{III}

4/2 0 0 0 0 2 2 2 2 3 2 2 0 0 0 0 2

41 \geq G5

G5

D

D

Gtr. 1 plays Rhy. Fig. 3 three times (see meas. 17)

Gtr. 3

C

G5

G/B

Cadd2

43

full full full full full full full full

-17- (17) - (17)* (17) 17 (17) (17) (17) (17)* (17) 15 -17 16 15 - (15) 17 (17)

Gtr. 2
Rhy. Fig. 4

end Rhy. Fig. 4

7:
7:
7:
5:

0 7
0 7
0 7
0 5

Bass plays Bass Fig. 3 (see meas. 17)

GUITAR WORLD 151

"FALL TO PIECES"

J 3rd Chorus (3:22)

Every time I'm

falling

down...

D

C

G/B

Cadd2

Gtr. 1 plays Rhy. Fig. 3 three times (see meas. 17)

Gtr. 2 plays Rhy. Fig. 3a three times (see meas. 17)

Gtr. 3 (first time only)

51 *grad. release* *full* *(play 3 times)*

Bass plays Bass Fig. 3 three times simile (see meas. 17)

53 Gtr. 2

Gtr. 1

Bass

K Outro Chorus (3:51)

Every time I'm

falling

down...

D

C

G5

G/B

Cadd2

Gtr. 1 plays Rhy. Fig. 3 three times (see meas. 17)

Gtr. 2 plays Rhy. Fig. 3a three times (see meas. 17)

55 *1/2* *(play 3 times)*

Bass plays Bass Fig. 3 three times (see meas. 17)

57 *1/2*

Gtr. 2

Gtr. 1

Bass